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however, when that which has been made deserves more adequate record than has been given it. Apart from the general work of Boone, Dexter, and others, and some miscellaneous pamphlets issued by the Bureau of Education, we have had in late years W. S. Monroe's *Pestalozzianism in the United States*, Miss Vandewalker's *Kindergarten in America*, and a work on *The New Harmony Movement* as evidence of the material available. We need studies and records of such movements as the St. Louis School of Philosophy, the Herbartian-and-beyond group which came out of the Illinois Normal, and the formation days of the Indianapolis system. It is to be hoped that these works on Clinton and Sheldon will stimulate the interest and activity of men and women near enough to original sources to meet these needs.

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*The Tudor Drama: A History of English National Drama to the Retirement of Shakespeare.* By C. F. TUCKER BROOKE. Boston: Houghton Mifflin Co., 1911. Pp. xii+461. \$1.50.

The title on the cover of this book is particularly happy from the point of view of the literary historian; it lends the clarifying service of a phrase to the historic unity of the matter within. "All that is most characteristic in the development of the English theater," says Mr. Brooke, in his introductory paragraph, "falls easily within the one hundred and eighteen years of their [the Tudors'] dominion." This unity is, no doubt, a commonplace of criticism, and Mr. Brooke's grasp of it in the large would not be notable if he had not been so clarifying in his organization of the intricate mass of diverse material he has had to deal with. The great service of the book is that it makes the reader confess, as he lays it down, that his earlier sense of that unity *was* commonplace. Eleven of the twelve chapters deal with distinct types of drama of the period, their historic growth, and their modifications under classic, mediaeval, and contemporary influences. The classified bibliography after each chapter, the full table of contents with page references to successive topics, and the complete index at the end, make it an invaluable book—in whose hands?

The book is a product of thorough workmanship. If it had failed in what it had set out to do, the immediate provocation to the reader or critic would have been to point out its shortcomings, chasten the author with exemplary corrections, and have done. The present work, however, is so admirable of its kind, that it challenges the larger question of the particular values of the kind itself. Its kind is the scientific literary history. There is a tendency today to decry such literary labor as arid, divorced as it must be from human interest and immediate human significance. Much of this criticism is based on a failure to make a proper distinction.

The type characteristic of the scientific literary history is in general the most exhaustive care and accuracy in discovering and setting forth all the available documentary matter concerning the literature in question. It does not attempt to deal with the ideas of that literature, their truth or falsity, their human worth or worthlessness. It does not attempt to set forth ideas of its own concerning human life. Unlike literary criticism, it does not attempt to clarify ideas and build them into the cultural tradition by virtue of their relation to literature already a part of that tradition. It attempts only to put the literature with which it deals as accurately as possible in a historic milieu.

Mr. Sidney Lee's *The French Renaissance in England* is a type of it. The Renaissance, we are in the habit of thinking, was, in essence, the rebirth of Greek thought, showing once more its eternal power to orient the chaos of men's outlook upon life. There was intoxication in those ideas; they swept men and nations into brilliant excesses. If we should read Mr. Lee's book with the hope of revivifying our sense of the power of that thought, we should come away doing Mr. Lee an injustice, believing his sense of the Renaissance to have been, that in France it consisted largely in writing couplets, and in England, largely in making unacknowledged imitations of them. For the matter of the book is the exhaustive repetition of a theme of which this may serve as an example:

"Marot's appeal—

Escoute un peu, de ton vert cabinet,

Le chant rural du petit Robinet—

sounds oddly in Spenser's rendering:

Hearken awhile from thy green cabinet

The rural song of careful Colinet."

Such criticism, however, would be unfair to Mr. Lee. He was not trying to deal with the Renaissance literature in its relation to human life, nor with the rebirth of clarifying ideas. His only purpose was to make a statistical presentation of certain external parallelisms and imitations in the literary documents of a certain period that happens to have been called (for, to him, irrelevant reasons) the Renaissance. Scientific literary history makes no pretense to concern itself with the human significance of the material with which it deals.

To compare Mr. Brooke's volume with Mr. Lee's is, in one respect, not quite fair. Both books belong to the same class; both deal with documents rather than with humanity: but *The Tudor Drama* is written in a style immeasurably better than that of *The French Renaissance in England*. Documents and statistics may be dry, but they have to be dealt with by somebody, and there are ways of dealing with them that go far to relieve them of the worst of their dryness. They can be talked about with urbanity and liveliness of spirit, and they can be organized into clarifying relationships. Both of these virtues exist in Mr. Brooke's treatment, and will make *The Tudor Drama* a valuable book in the hands of the student interested in the technical aspects of the dramatic history of the period.

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*High-School Exercises in Grammar.* By MAUDE M. FRANK. New York: Longmans, Green & Co., 1911. Pp. viii+198. \$0.75.

The problem which presents itself in the preparation of a high-school text for the review of English grammar is that of securing brevity with adequacy of treatment. The question of interest, primarily the teacher's problem, depends, so far as the text is concerned, upon the subject-matter employed for purposes of analysis and upon the lucidity of presentation. Grammar review, even at best little less than drill-work, must ever be regarded as the bane of teacher and pupil alike. Imposed as a penance for past neglect, it must remain a subsidiary subject, taught with all the rigor of concentration and economy of effort that belongs to intensive study.